

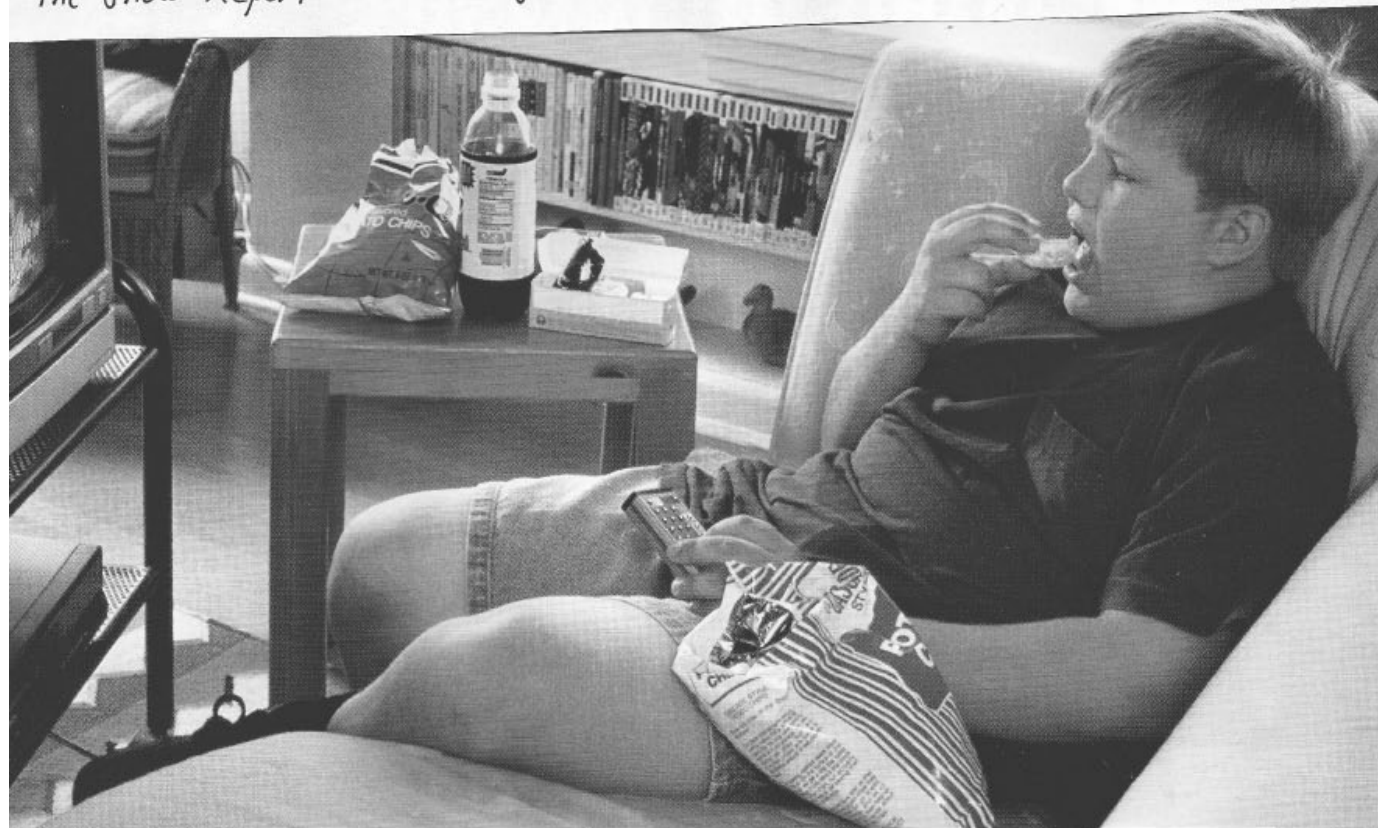


KDVIATIONS

WINTER 2012

KDVIations

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ABOUT

~ this
issue ~
~ life ~
~ KDVS! ~

Location: 14 Lower Freeborn Business Hrz

UCD Davis - 95616 M-F 9am - 5pm

Donations: Plz call!

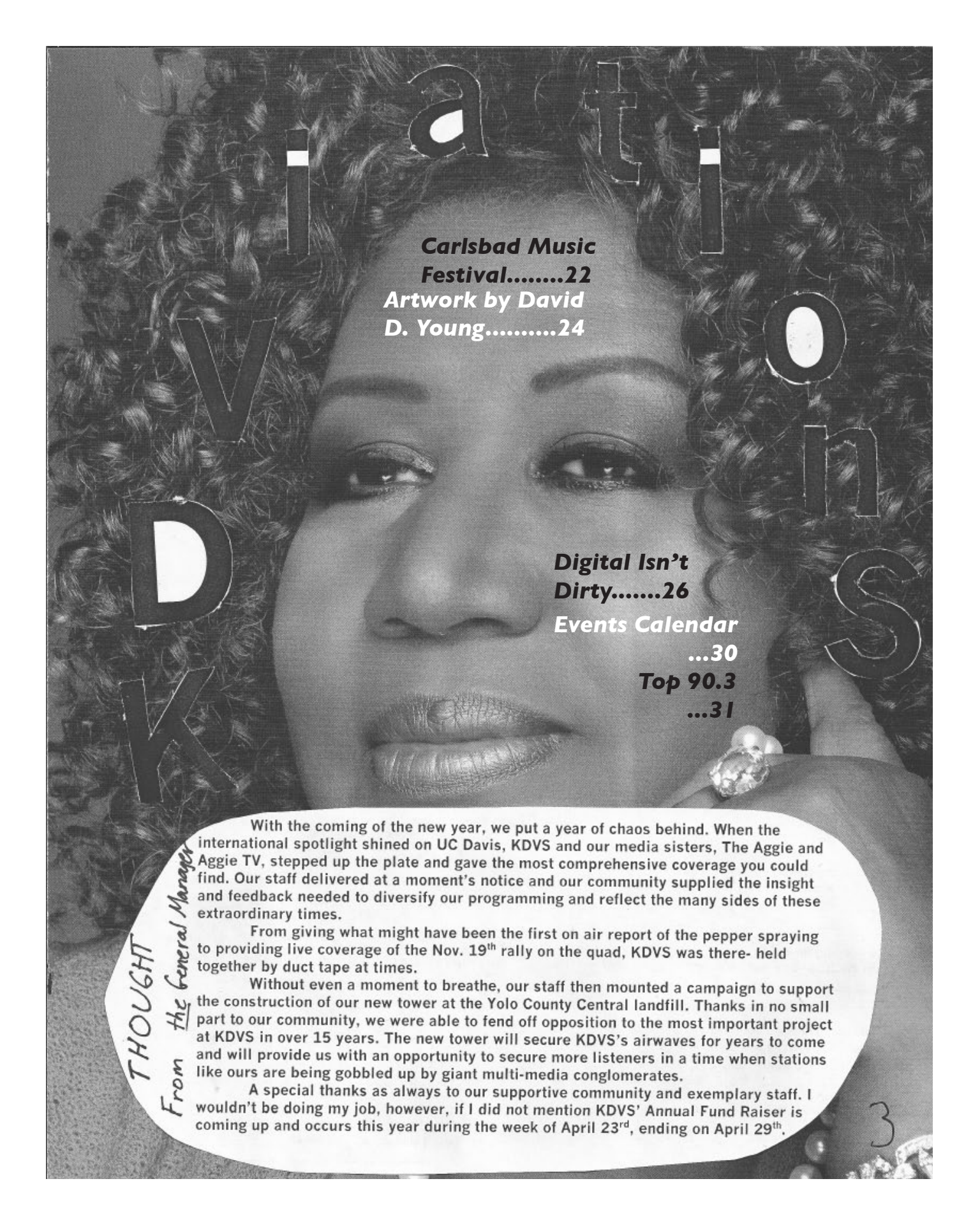
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! Come on down
! and say hi!



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With the coming of the new year, we put a year of chaos behind. When the international spotlight shined on UC Davis, KDVS and our media sisters, The Aggie and Aggie TV, stepped up the plate and gave the most comprehensive coverage you could find. Our staff delivered at a moment's notice and our community supplied the insight and feedback needed to diversify our programming and reflect the many sides of these extraordinary times.

From giving what might have been the first on air report of the pepper spraying to providing live coverage of the Nov. 19th rally on the quad, KDVS was there- held together by duct tape at times.

Without even a moment to breathe, our staff then mounted a campaign to support the construction of our new tower at the Yolo County Central landfill. Thanks in no small part to our community, we were able to fend off opposition to the most important project at KDVS in over 15 years. The new tower will secure KDVS's airwaves for years to come and will provide us with an opportunity to secure more listeners in a time when stations like ours are being gobbled up by giant multi-media conglomerates.

A special thanks as always to our supportive community and exemplary staff. I wouldn't be doing my job, however, if I did not mention KDVS' Annual Fund Raiser is coming up and occurs this year during the week of April 23rd, ending on April 29th.

THOUGHT
From the General Manager

RADIO FREE DAVIS

by Nicholas Nordlinger

Photo Credit: Nicole Lesnett

Davis was quite a place to be last quarter. What started in modest but committed acts of solidarity with the national Occupy movement soon gained more momentum than anyone could have expected, due mainly to the overreaction of the opposition. After two campus police officers, including Lieutenant John Pike, infamously pepper-sprayed a group of peaceful student protesters on the main UC Davis quad, even going so far as to pull victims' hair back to spray more directly into their eyes and mouth, the movement gained substantial energy and support, catalyzing more activism and vitriol than I've ever seen on these small town streets. The series of responses following the incident culminated in the November 21st General Assembly attended by approximately 5,000 people on the very quad in which the brutality took place. The best place to be during all of this was obviously among the many, standing together, power in numbers, solidarity between all sisters and brothers. But the second best place to be was on the radio.

There was a substantial lead up to the events of November 21st; movements on Davis campus are nothing new. Significant rallies and occupations occurred in 2009, 2010 and earlier in 2011, some ending in similarly publicized police/student interactions, and KDVS has consistently made efforts to broadcast and report on these events.

So KDVS made the usual preparations for covering the coming student movements of November, though we couldn't possibly have known how big the news was going to get, how

important our role as a medium was going to become. The planning started around November 15th generated by the UC Berkley protest against student fee hikes that was met with its own brand of baton wielding police brutality and press coverage. All the cool professors cancelled their classes and went on strike allowing KDVS General Manager Neil Ruud, KDVS News Director Catherine Hawe and reporter Mary Champney to focus on how our college radio could participate in making student voices heard. Other students used the time off class to stage protests in solidarity with Berkley against fee hikes and police brutality, both of which were fated to become even more prominent issues on our own campus. The KDVS team showed up at Mrak Hall just in time to see the students pushed out and the doors locked behind them, prompting the rejected yet resilient students to move their occupation across campus to the quad, where they set up camp and spent the night on Thursday November 17th. The next day, Friday 11/18/11, a tip came in to the station that the police had been called to the quad to break up the student protesters, sending our news team and many other members of the station to the quad. What followed, as they say, is history. Two hospitalizations, ten arrests, and one internationally decried video later, KDVS knew that it was time to come up with a serious broadcast plan.

In addition to the continuing vigilant efforts of the News Department, many of KDVS' DJ's began devoting their weekly music shows to discussions of local events, hosting guest speakers from the movement and taking calls from opinionated listeners. The familiar

Boneless Pork Chops

Photo Credit: Jasna Hodzic
Select Varieties,
12 oz. Cans
Purchase

flashing strobe light that signals incoming calls blinked ceaselessly (we could have hosted a rave in Studio B.) On November 19th I was subbing Gil Medovoy's international music show, *Crossing Continents*, with Nakisa Choupani when about 1,000 students and other well-wishers surrounded Chancellor Katehi's building and demanded she face up to her involvement in the recent brutality. Unable to join the protesters, due to our DJ responsibilities, we loaded up a stream of the protest, faded out the sitar ballad we'd been broadcasting and turned up the live audio of the angry crowd chanting, "Take responsibility!" Then we slowly faded the sitar music back in over the chants, creating a stunning harmony. We updated listeners as the protest developed, eventually broadcasting perhaps the least likely thing to have any effect on the radio: silence. Silence save for the solitary footsteps of Chancellor Katehi as she walked past 1,000 seated protesters to her car.

Photo Credit: Nicole Lesnett
\$15.29

2 for \$4
\$5.99
Caballo, B...
Roscoe's
Hop House
Barrel Trolley
Select Varieties,
6 Pack,
11.2-12 oz. Bottles

Items availab.
Bak

Photo Credit: Nicole Lesnett

Meanwhile our News Department was gearing up for the announced General Assembly that was to occur the next day. If 1,000 people could be amassed for an impromptu protest, then an event with as much buzz as Monday's would surely boast an enormous crowd. Our GM and News Team "pulled a near all nighter in the studio, fueled by cheerios coffee, putting everything together," said Hawe. They discussed the possibility of using Google talk, which was eventually employed for broadcasts of subsequent teach-ins, but due to an overuse of networks on the day of the GA, this proved unfruitful. Sunrise grew closer

\$2.49

and you could feel the tension all over campus. Mary took a call at the station from the Associated Press who proceeded to interview her about the state of things, the reaction of the student body, the coming General Assembly etc. Network news vans began to park in every possible space surrounding the quad. People poured off the buses from Sacramento and the trains from Oakland, Berkeley, and San Francisco.

ONE DAY ONLY
MONDAY

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ROTISSERIE
CHICKEN

FRIED CHICKEN

SELECT ONE SIDE

Salad, 15 oz. Reser's Coleslaw or 1 lb.

SELECT ONE BREAD

Some of the General Assembly, attended by at least 5,000 people, was played over the air live from Ruud's smartphone plugged into our mixing board and receiving a call from another phone held high amid the crowd, but it's tough business broadcasting a passionately angry assembly over daytime radio, profanity can be a major issue and, with only an 8 second window to correct such an FCC breach, DJ's needed to be intensely vigilant. Instead the choicest audio clips were captured and replayed again and again throughout the day: Assistant Professor Nathan Brown's ardent call for Katehi's resignation, Katehi's unpopular apology, Occupy Oakland representatives' lessons in consensus process, students, professors, and visitors, discussing and proclaiming, riling up or pissing off the crowd.

KDVS had one of its best days on November 21st, a solid block of the thick and vibrant now streaming out at 90.3 megahertz. Many Occupy representatives came down and talked on our shows, while many more students, parents and concerned citizens called in to speak on the air, to share in the general consensus that something truly wrong had occurred at our University. Running on their 36th

hour, the news team stayed until the sun went down, making sure coverage continued as the Occupiers zipped up their tents on the quad for a defiant continued stay. As Champney noted "the days following the pepper-spray incident afforded students and the UC Davis community a unique opportunity to show their true colors. The overwhelmingly supportive response made me proud to be a part of this university."

Hawe agreed, "I loved being part of such an important event for not only students at UC Davis but students all over the world. I hope that KDVS was able to give a valuable media outlet to the normally under represented groups that found a voice in the Occupy UC movement."

Considering the suddenness of all these events, KDVS reacted astonishingly well, but the importance of our humble medium has encouraged the development of a more standard and equipped system of live broadcast. The next big student movement can, and hopefully will, spring up at any moment and as wardens of free expression we at KDVS recognize our duty to spread the influence of student voices as soon as they begin to sound. "We are currently working with I.T. to develop a better system for streaming live coverage over our airwaves," assures General Manager Neil Ruud, "November set a standard for our station that we aim to surpass." The future of freeform radio is symbiotic with all freedoms. Our airwaves amplify the voice of the people throughout the Sacramento Valley, and our Internet Stream at KDVS.org carries that voice throughout the entire world.

Nature's Bounty
Full Line

Shakes
4 ct., 11 oz. or
Indulge Bars

\$2.49
WHEN YOU BUY 10 OR MORE

END OF YEAR BEST OF MUSIC LISTS

Tali was only given space for
3 albums
1) Pimps of Joytown "Janxta
Funk!"
2) Jesse Jones Jr "Father of Scotty
3) Zoufris Maracas "Zoufris Maracas"

Trendy List of the year
Pop Albums
You Didn't Listen to...
But Should Have
We belos "Shadow
Seasons"
- Alex Brave Irene
"Sly"

Editor's Top 5 for 2011 (Nick)

- 5.) Tyler, the Creator "Goblin"
- 4.) Andrew Jackson Jihad "Knife Man"
- 3.) Shabazz Palaces "Black Up"
- 2.) The Whines "Shootinhead 7inch"
(especially the B side)
- 1.) Death Grips "Ex military"

honorable mention: Cormorant
"Dwellings"

Editor's Top 5 for 2011 (Alex)

- Scraps "classic Shits"
- Household "Items"
- La Vampires "Street Wise"
- Brain Flannel "Sleep Rough"
- Scorpion Violente "Uberscleiss"

Music Directors Top 5 for 2011 (Hatem)

- "Warm Home"
- Condominium LP
- Rank Xerox "Sleep Rough"
- Brain "Leather Leather"
- Video "Henge Beat"
- Total Control "Henge Beat"
- Honorable mention: Deaf Wish "Make it Hot"

The Show Report

Teenage
Sweater



Alex Surb

Calvin Johnson



Michelle Haas

Mikal Cronin

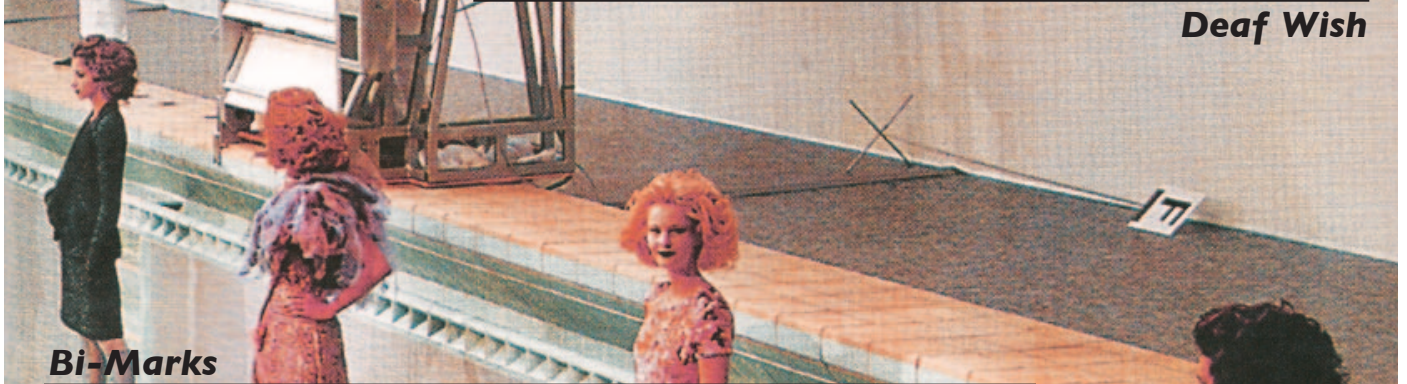


Michelle Haas



Michelle Haas

Deaf Wish



Bi-Marks



David Verbuc

In the following interview, Radio Študent, Ljubljana, sits down for an interview. Radio Študent is the only Slovenian college/community radio. Otherwise, historically, politically, socially, and culturally, it is a cultural institution of great significance in Slovenia and the wider region. David Verburc, a former DJ, music journalist, and musical director at the same Radio Študent, who is currently doing his PhD at UC Davis, talks with Tomaž Zaniuk, general program director of Radio Študent, and Luka Zagorcnik, director of Radio Študent's music department.

How would you describe Radio Študent (or RŠ), Ljubljana, for people who never heard of it before?

Tomaž: RŠ is a really old radio station. It is an alternative broadcasting media institution, which began programming on May 9th 1969. RŠ is first of all an independent radio station. The majority of programming contents are provided through the editorial policy and editorial board, but it can also be regarded as a community radio station because parts of the programming are provided through marginalized social groups such as the LGBT population, the Roma community, homeless people, and migrant workers. Currently, Radio Študent averages 17 ½ hours of live programming per day and around 200 all-generation program contributors per month. The editorial part of Radio Študent is Music Redaction, Politics Redaction, Arts and Culture Redaction and University Redaction. One of the important specifics of RŠ is that also the announcers and technicians are in its editorial structure. RŠ was the second radio station established in Slovenia, so the way RŠ people do radio is also old. Most of the daily broadcasted program content is a collective work of authors/journalists, a music provider, an announcer and a technician.

What are its specifics that separate it from other similar radios (in Europe or globally)?

Tomaž: The unique aspect of RŠ compared to other similar radios in Europe or elsewhere is that it is noncommercial alternative radio which works as a support platform for independent and alternative political, cultural, musical and social practices both in Slovenia and globally. It aims to educate its listeners by offering them contents which are not present in mass broadcasting media and to reflect the topics presented in other media in a more in-depth and critical manner. It also offers hard and in a way non-radio content such as theoretical essays, sound-art projects and all-night readings. The other important specific is that RŠ is a broadcasting medium and also a producer. RŠ is organizing concerts, festivals, public readings and other events. In last four years RŠ has also released more than 20 music albums under its label - ZARŠ. Some of the most important projects of RŠ are

Interview with
by David Verburc

RADIO
ŠTUDENT
FM 89.3
MHz

10

Klubski Maraton (Club Marathon), TRESK ('Clash' of music and publishing), and RADAR (radio art and experimental platform).

Luka: I would say that the first unique aspect, compared to other similar radio stations in Europe and globally, is the geographic and political location into which it was born. Since there wasn't a real distribution of music coming from the West, RŠ had to be really inventive of bringing music to the station (through smuggling the records from abroad, searching for western radio stations like Radio Luxemburg, recording them and transferring them to magnetophonic tapes, etc.). Punk has changed the face of the music in the area, started independent labels, sparked civil rights movements, started important festivals and aroused a local club scene. Radio Študent was right in the middle of it and music was one of the central components of and a background noise to critical and radical thought. Now this is in my view crucial to this first question. One of the main ingredients of how Radio Študent wants to approach music is through critical perspective and hearing. Out of Radio Študent comes many critical writers, thinkers, music critics and journalists. This is one component and approach that I find it unique in global media landscape.

What is a historical importance (local/regional) of Radio Študent, Ljubljana? What were some of the high and low points (problems) in RŠ's history? Where does it stand now?

Tomaž: The greatest historical importance of RŠ in my opinion is its anti-establishment attitude. It is a historical fact that it was established by the former socialist regime to calm and control the students whom in 1968 held the first

student demonstrations in Slovenia. But it is also a historical fact that neither the former nor the present regime have ever succeeded in controlling it. Immediately after the station was established it turned against the regime by giving shelter to the non-conformist and progressive-thinking individuals. It played a crucial part in a democratization of the Slovene society in

to RŠ at that time. In my view, one of the lowest points in RŠ history was the years after Slovenian independence when it started to seem that the station lost its fundamental point of existence. The crew at that time attempted to transform it into a NGO radio station, which would give priority to publicly funded program contents over independent editorial contents. Luckily that experiment failed.



the 80's which led to Slovenian independence in 1991. After that, RŠ became the first media in the region to start rebuilding the fallen bridges among the once united alternative cultural and musical scenes in former Yugoslavia (through its Crossradio project) and is thus today a rare but important critical voice against national and global neo-liberal political and cultural hegemony represented in Slovene mass media.

Of course one of the high points of RŠ history was in 1988, during the so called "Process Against the Four." People were demonstrating against the military court trial of four civilians and no regime media was covering these events except RŠ. It is estimated that around 500,000 people were listening

RŠ is again gaining in importance and influence. RŠ' major problems are financial. RŠ gets part of the needed finances from its founder—ŠOU (Student organization at Ljubljana University)—but most of the finances RŠ has to provide from elsewhere—partially from marketing and partially from publicly funded programs and projects. RŠ still runs NGO projects, but all the content must be agreed on by the editorial board. That means that the project topics reflect its independent editorial policy. Such national and EU funded projects are: building school radios in migrant elementary schools, administrative and media support to Roma community, and alternative ways for recovering the EU economy.

Luka: I would say RŠ brought certain musical styles to the public eye and ear for the first time in Slovenia and continues

to keep that practice alive despite the burden of continuous trends in music. Of course RŠ was also responsible for certain new local trends, and this position is now mainly lost primarily due to easy and fast access to music through the internet. I think radio in general has a hard time competing with it, without rethinking its position in the media landscape and finding new solutions and strategies in a multimedia interactive noise of today's world.

As I mentioned before, punk in late 70s and in the 80s was a breaking point for Radio Študent who had musically the most significant role in our country. It was a sort of a highly creative and potent moment in music for Slovenia (but also elsewhere in art, politics, philosophy, sociology). I think looking backwards, punk was an instigator of critical musical discourse which, as I've stated before, is still one of most important aspects of RŠ's relation with music today. But its principles were also running for a bit too long on RŠ, especially after Slovenia got independent and the oppositional aspect of RŠ was gone, and after our media landscape was radically changed with the entrance of literary hundreds of commercial radio stations at the beginning of the nineties.

Now, when we live in a washed out hyper-commercial radio and media landscape, RŠ is again gaining its strength, especially on the local/regional level. It is the only radio in Slovenia that not only actively supports and presents local musical activities, organizes tours and festivals, and brings to Slovenia all happenings in the global music scene. It also gives them critical reflection (for instance through a daily on-the-air reviews of new albums and local and regional concerts) which is totally opposite to the mainstream media".

What are RŠ's strengths and weaknesses?

Tomaž: RŠ' crucial strength is that it functions as a grass-roots run media and educational organism, in which every department renews itself by re-applying yearly. In this way, new ideas and people are coming in every year. They

get educated for some field of radio work and pass their knowledge of RŠ' way of doing radio on to the next generations. RŠ's greatest weakness is that the program contributors can't earn enough to survive just by working on RŠ. They are not volunteers—everybody gets minimal fees—which means that the fluctuation of people is big. But on the other hand that also means that former contributors of RŠ can be found in almost every other media and in other socially, culturally, and politically significant positions and roles in Slovenia, which is again one of its strengths.

How is RŠ' structure organized?

Tomaž: The main divisions of RŠ are its program and non-program parts (the latter constituted by marketing, fundraising and other administration jobs). Since RŠ has a frequency for 24 hours per day, it plays music (selected randomly by the computer from its database) and some reruns also during the night program, from 00.00 to 7.00. Most of the experimental programs are also held during that time.. The bottom line of the editorial policy of RŠ is that with the morning program we try to address the biggest audience. Therefore it is full of short interactive contents. During the first and second daily program, RŠ tries to reflect the diversity of musics and topics it supports and represent. Most of the news programs, commentaries, and music and cultural reviews are on air during this period. And during the evening and night programs, RŠ offers more segmented contents for specific audiences in music, culture and politics.

Luka, can you describe and charac-

terize the music department?

Luka: The music department is the biggest department in our station with about 60 regular participants on air. We submit 3 daily programs of music, one in the morning, one midday and one in the evening. Each of the



programs consists of approximately 50 songs that are chosen by the 'music programmer'. A speaker/moderator and a technician contribute to this musical framework in their own ways, the former by more or less creative and critical talking segments, and the latter by innovative and skilled technical interventions (meaning there are three entities that constitute the main frame of daily program). In addition, there are other non-musical shows (news, reviews, commentaries, etc.) that intervene into this established framework at certain scheduled points. These musical programs should be stylistically varied (meaning presenting a lot of musical genres). During the day, the music department also delivers reviews of concerts and records and interviews with artists, groups, and organizers. The daily program is meant to appeal to a broader profile of listeners while the evening program is reserved for more specific listeners with DJs from various musical fields. The department has an editor but the programming

is filled with the contribution of all music department members. It is an assemblage of older and younger people that can provide continuity and fresh music and perspectives to our radio.

What about the financial situation?

Tomaž: RŠ needs around 500,000 euros per year to cover its operational costs which include the minimal fees that go to all the contributors. One-third is granted by the Student Organization at Ljubljana University. Another third is provided by marketing activities and services such as video synchronization, technical and announcers' support of various events, and the online store. RŠ broadcasts some commercial advertisements, but it also produces advertisements for other Slovene radio stations that are not broadcasted on RŠ. This year, RŠ won all possible prizes at the Slovene national advertising festival for audio advertisements and was declared as the best audio production studio, which is a bit ironic because everything is produced on one 16-year-old mixer and a second hand Apple computer purchased on E-bay. RŠ gets the rest of the needed finances from applying to national and/or EU funded civil NGO projects, which are sometimes connected to the program contents and sometimes not. RŠ has never in its history been collecting contributions from its listeners. But this year, RŠ was awarded for the first time the national status to be able to get 0.5 % of individuals' taxes, which means that taxpaying individuals can decide to give 0.5 % of their taxes directly to RŠ. But at the moment it is impossible to estimate what amount RŠ will raise from its listeners this way. The final sum will be known in the end of February.

Could RŠ be considered as a "freeform" radio? Perhaps should daily and evening programs be considered separately in this sense?

Tomaž: RŠ can be considered freeform radio in that there are some collectively agreed frames of program schedule and independent editorial policy. In the former socialistic regime, RŠ proved that the radio is a media that is almost impossible to censor. But the limitations of free speech on RŠ exist even though they don't include uses of indecent and obscene language in general. Radio Student follows the principle of autonomy by keeping a critical distance towards all sources of power (political, ideological, religious, financial, etc.), thus promoting the human rights of individuals and groups in their struggle with against bureaucratic institutions. Radio Student abides by the principles of free speech, tolerance and solidarity. Hate speech, xenophobia, racism and other forms of discrimination are of course not allowed. Violations are discussed by the editorial board and at the redaction meetings. Punishments vary from extra work to temporary or in some cases permanent suspension from the RŠ program. So it is a freeform but within certain limitations.

Luka: I would say partially. During the nightly program, yep, they have no limitations as to what they can play unless they play something that we find inappropriate for our radio (meaning mainstream music or music that deals with racist ideas, etc.). We loosely define mainstream music as music that is regularly played on other, mainly commercial radio stations in Slovenia. But this classification is problematic and is in constant flux. Let me give you one example. Nirvana was always played on RŠ during the Sub Pop days. It got played even when 'Nevermind' was out. But when the song 'Smells Like Teen Spirit' blossomed into the mainstream orbit, RŠ put Nirvana on hold for a certain period of time. During the daily programs, there are certain limitations, not so much connected with content of the music but with a form of the program. During our daily programs we don't play longer songs and try to stay away from 'more demanding' music (like free jazz, improv, noise, etc.- but if they're played in a meaningful context then they could be presented). Also, the programs are not limited only to playing singles. Our playlist enables our colleagues to choose music outside of the single format typical for most radio stations. And we don't give a fuck about the 'top 40' principle; we have only one means in the program where we repeat certain song more times per day. It's called 'RŠ Hit', and it's a song we choose twice a week to play 5 times during the day in a more regular rotation. 'RŠ Hit', as its name suggests, is our way to generate 'a hit' (an alternative one) or to give some songs or artists heavier rotation in the program (and thus contribute to their wider and in our opinion well deserved recognition within Slovenia). It's chosen by musical editor or by his/her colleagues from music department.

How do Slovenian/European legal systems regulate and perhaps limit RŠ activities?

Tomaž: RŠ is an autonomous legal entity. Therefore, it must remain within legal boundaries. But it often walks on the line of legality. Within the Slovenian legal system, it is considered to be a commercial station, even though this is not true because it does not generate a profit. But the special statuses (either 'non-commercial' or 'non-commercial student' radio programs), which exist within legal regulations, remain inaccessible to RŠ mainly because of the specific requirements necessary for gaining this special status. If RŠ wanted to get the status of a non-commercial or a non-commercial student radio program it would have to have at least six full-time employed program workers or the majority of program contributors would have to be regular students. RŠ currently has six full-time employed workers (general manager, head of finances, head of fundraising, head of marketing, head of technicians and editor in chief), but only the editor in chief can be considered as one of more than 200 program workers that contribute to its program on a monthly basis.

Within the European legal system, RŠ can be considered as a part of the 'third' media sector: the category where all the media which are not public/national or commercial fit in. Most of them are community and student radio stations, but they are not really comparable to RŠ in the way they do radio or in the variety of contents they offer to their listeners. The European commission did accept the directive that the third media sector should be supported but that is pretty much all that was done regarding EU legislation that is related to RŠ.

What would you say about Slovenian and European mediascapes in their current cultural, social and political situations? Where do student, community and freeform radio stations stand?

Tomaž: The media situation in Slovenia and Europe is not promising. The trends of commercialization and trivialized content are overtaking the public broadcasting systems such as Slovene national radio and television broadcasting company. With this, media are losing their basic principle of existence—to educate, to inform, to widen people's minds and to spark public debate. All they provide is entertainment. The community, freeform and student radios (the so-called third media sector) is in a way a logical answer to this trivialization of media. Their numbers are growing, but they lack the know-how to provide quality and listener-friendly radio programs. Besides, they have limited access to possible audiences and financing options. But there are some examples that are proving that it is possible to get a wider recognition as a freeform radio station. Radio Študent of course is one. But even more successful example would be Radio Popolare network in Italy, whose news is daily heard by more

than 2,000,000 listeners. Smaller independent art and political radio projects such as Radio Cona in Slovenia or Radio Helsinki in Graz, Austria, are on the other hand also important for the democratization of capital-driven media.

Luka: Due to current cuts in national and city budgets for funding the culture, the position of community and freeform radio stations is getting worse and worse. Slovenian and most European mediascapes are drowning in mainstream mediocrity with few exceptions. There has been a wider field of experimental radio stations not only exploring the space of the internet but also exploring different interactions with the environment and how to posit themselves in it with interventions in public space or in community and changing the usual structure of contemporary radio as only one-way communication system. These quite interesting strategies are developing mostly in the radio art scene and I consider them of some importance for the future of the medium (some examples are Resonance FM in London, KunstRadio in Vienna). They give more airplay to different communities, they experiment in the already known forms of radio genres and ways of presentations and they they're more mobile, etc. Radio Študent sometimes does these things and has experimented with them in the past, but I think there is still a lot of space to be examined and tried out.

Does RŠ strive to connect with other similar radio stations and organizations within the region and perhaps more broadly? How? What are the benefits?

Tomaž: RŠ connects with other more-or-less similar radio stations and media organizations within the region and beyond. First of all, this is important because of the need to share and exchange information. Not only in sharing local music, which RŠ is now doing also with KDVS (thank you for the last shipment of music), but also in exchanging political, cultural and other information. By establishing and maintaining such contacts, RŠ is able to get on-the-ground information from the whole region and even the globe. At the beginning of the 90s, an important initiative was the Crossradio network, in which radio

stations from all of the former Yugoslavian countries participated to exchange information and to produce a radio magazine, which all involved radio stations then broadcasted on their airwaves. Presently, the Occupy movement and especially the Occupy Universities initiative were recent topics. RŠ program was hosting live phone reports from all over the world. What is the importance of "new media" for RŠ? Does RŠ strive for a wider global reach and if so, how? Tomaž: Radio Študent was one of the first radio stations in Slovenia. It began broadcasting in 1998 (also through www.radiostudent.si). The new media was at that time powered by a special RŠ department, The Ministry for Experiment, which created the web page and started to experiment with web transmissions and collaborations with similar radio stations and new media initiatives. In the 21st century, social networking has a special relevance and new meaning. RŠ can be found on social networks and the web department still exists. Even though it is not so experimental anymore, it is still keeping RŠ up to date with the new media trends.

RŠ is not putting a lot of effort to get a wider global reach but it is still getting some, mostly by supporting bands and other artists who come to perform in Slovenia. It supports local bands artists performing abroad and also networks with similar media and organizations. Language limitations are a fact. But when it comes to music we are all speaking one global language.

Luka: I will answer this strictly through my own work. I run a small label for releasing improvised music [l'innomable: <http://l'innomable.wordpress.com/>] and I have a weekly show

about improvised music/contemporary classical music/ sound art/ noise/etc. Through that and through organizing concerts myself, I have a lot of connections with artists, writers and labels. My show is in Slovenian but I still put it on the net and send out announcements through specific available channels. The show has gained listeners from abroad. Of course one of the reasons why is that so is also because it deals with 'marginal music'.

What are some other RŠ activities, besides programming?

Tomaž: RŠ is not just a medium. It does not just observe, reflect and report, it is also a producer of events and initiatives in the fields of music, art, and politics. Just programming alone is not enough to raise its influence and its audience. Regular presence in the public space is also needed. Therefore, RŠ has both occasional and regular event activities. Public pre-New Year parties and RŠ birthday parties are must-attend events on Ljubljana's alternative social calendar.

Luka: Well, from the point of musical activities there are some important ones:

1. A project called 'Club Marathon' which has now been running for 11 years. Through this project, RŠ chooses 6 young groups every year and organizes a tour of the Slovenian club network (this year there were 27 clubs participating) for them. In addition, RŠ provides them studio concerts, studio recordings, interviews and promotion, and releases a CD compilation. RŠ not only supports young music in our region but also tries to bring to the public attention our club network and tries to network different clubs together.

2. The label ZARŠ, now operating for 4 years, which is releasing young Slovenian artists in time where there is actually no music market in Slovenia, almost no media coverage, and no interest from bigger labels. A part of the label's agenda is a project called TRESK, RŠ organizes concerts, round table conversations and a market place devoted to active Slovene labels and publishing once a year, for two days. We have a new project called Radar, and although it is not run by the music department, it is related to music since it is a radio art platform that exists in the radio space but also manifests itself in physical spaces. It is an experimental platform devoted to radio art and sound art.

3. Most important of all RŠ activities is probably the activism of different RŠ members elsewhere in Slovenia. Many of them are music journalists and critics, concert organizers and promoters, members of bands, activists on local scenes, club workers and managers, owners of small labels, lecturers, professors etc.

How would you describe the "spirit" of RŠ? How big is the social/cultural element and how big is professional element?

Tomaž: The spirit of RŠ can be observed in the unwritten rules of doing radio in the RŠ style. It is unbreakable. In some sense it is a war; a clash of "corporate" interests. There are ongoing battles between announcers, music providers, technicians and reporters/authors. But all the battles are fought in the name of one cause: to provide quality and appealing radio programming. They say that once you have experienced working at Radio Študent, you will never be anything other than an ex-Radio Študent crew. It's a family. Loud and strenuous, but a family—RŠ mafia.

The attitude toward the audience can sometimes be rude, but the all-generation audience (some of them are listening to the 89.3 MHz frequency already for more than 40 years) would not expect anything else but this RŠ style. RŠ program contributors are also regular guests in music, cultural and political events in Ljubljana and its surrounding areas. Therefore, the grass-roots connection with producers is constant. When one is doing something not just for money but because one considers it important, then of course social/cultural element is present and important—couple of beers and hanging out or a party after a hard day's work. But so is the professional attitude to whatever one is doing for RŠ.

Luka: RŠ is an open radio open to public, its supporters and to creative people who want to contribute to its program. It tries to be involved in the local space and reflect its problems and strengths. But we also have to make a distinction between the community radio approach and Radio Študent, which is organized similar to a professional radio station. So it's a mixture of people and interactions but also one of hierarchy and certain rules you have to obey, both internally and externally. With external rules, I am referring to national media rules (or professional standards). For instance we are obligated to play 20 % of Slovene music in our program. As for some of these rules being fucked up here, I can only tell you that by current media law, RŠ is still considered as a commercial radio station and still doesn't



have a special media status, although it's one of the kind in Slovenia (and probably also more broadly, in nearby European states).

Have you tried to listen to KDVS? How would you compare it to RŠ (from what you heard/know)? Do you have any words for the people at KDVS?

Tomaž: I did. I really like the music KDVS presents. It's the side of the USA that we don't get to hear about much in Slovene/European mass media. RŠ tries to reveal this alternative side of to its audience as much as it can. And since RŠ is also representing 'the other' in mass media non-existing side of creativity, I could say this is the major thing this two radio stations have in common: the passion to discover and reveal something new, be it music, art or ideas. And more, to promote and support people creating and doing them. Keep doing what you think is the right thing to do. And of course let's continue to exchange information. We are all in the same boat and the future in general does not look prosperous. I of course hope this will not be the case, also for RŠ and KDVS.

SUNDAY

MONDAY

TUESDAY

Punk Roge & M. Riots
"Neonate (Fighting for
a Future)"

Ophelia Necro
"The Suicide Watch"

Malefactor
"Unspeakable Cults"

Don Quixote
"Radio Bohemia"

Johnald McDonald
& DJ Nats
"los dos compañeros"

DJ Buzz & DJ Brody
"Wam Bam Radio Jam"

DJ Dolphin & DJ Nice
"Jack and Zack
attack"

DJ Badu
"Feed The Beast"

The Condor &
Jackson Ross
"From The Staircase"

Bobby H. and Dr. Kwame
"Songs of Praise
Gospel Program"

Espontaneo
"Indigenous Beats"

Annelytic
"Boomerique"

Bernard Benson
"In Focus/
Perspective"

Al Jazeera English News

Al Jazeera English News

Lech
"Intercourse on Intercourse"

Justin Jackson & Kirstin Sanford
"This Week in Science"

DJ Laser Lotus & DJ Nick
"Llama Radio"

Jaguar Shark
"Shark Hour"

Gary B.
Goode
"The Island
Radio Cafe"

Mindy
"Cross-
Cultural
Currents"

Cafecito
"Junk Food"

"Democracy Now"

"Democracy Now"

Papa Wheelie
"Radio Wadada"

DJ Renner & DJ Rebecca
"No Regrets"

Jess
"Land of a
Thousand
Dances"

Lech
"The Hot
Mess"

Captain Mandrake
"The Amateur Hour"

Chris
Killimanjaro
"Electronic
mail"

Todd
"Hometown
Atrocities"

Justin Desmangles
"New Day Jazz"

"Free Speech Radio News"

"Free Speech Radio News"

"Local Dirt"

George & Fayia
"Sounds of Africa"

DJ Don Sequitur
"Hammer Down Sub-
Atomic Pound"

H.G.
"Can't Hardly Skate"

Mick Pin
"KDS Radio Theater"

"Evening Shadows"

Steven Vote
"Aggie Talk"

BJ
"The Front Porch
Blues Show"

Maggie Cat &
Michael Leahy
"One on One"

Simi
"Esotericism and the Occult
in the Western World"

Mr. Mick Mucus
"The Chicken Years"

Tim Matranga
"Kicksville 29 B.C."

DJ Rick
"Art for Spastics"

Trotsky & Phil
"Art for Fat Chicks"

SUNDAY

MONDAY

TUESDAY

WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
Dreamcatch "Cassettes & Incense"	Baby B "Plan B"	DJ Professor K "Jet Set Radio"	Nikhil J & Halite "All Wrongs Reversed"	Theo & Quill "The Creaking Hinge"	Robin Redbreast "He Hates Music, He Likes Noise"	Blasphemer "Raise The Dead"	
Jennifer Juniper & DJ Chewy "Audio Riot"		Birch & Maple "The Forest"		Clementine & Nate Mac "Hip Don't Lie"		KayDee, A. Shock, & Doctor Captain "The Living Dead At Davis"	
DJnoIQ & DJ TeKniQ "Say it Loud"		DJ J Kill & TBron "Welcome to the Monkey House"		Desmond "A Branch Away"		Sugar "The Morning After with DJ Sugar"	
Ramona & Stoop Kid "Safter Than Peanuts!"		Chon "Everlasting"		Loren "Sounds Like Work"		Big Dave "Buried Alive in the Blues"	
Al Jazeera English News		Al Jazeera English News		Al Jazeera English News		Robyne Fawx & Bill Wagman "Saturday Morning Folk Show"	
Phillip Wister MFT & Dr. Art Magana "Psychnation"		Chris Thielen "An American Atheist"		Sabrina "Trailer Talk"			
Charmin Ultra! "Swamp Bass"		DJ Yanah "Sovereignty Sound"		Planetary Radio Mr. Glass "Good Good"			
"Democracy Now"		"Democracy Now"		"Democracy Now"		DJ Markuss & The D. Elkan "The Prog Rock Palace"	
Dr. Kelp "Mahou Shoujo"		Zack Accident "SNAFU"		Lady Kay "Triplofonic Sounds of the Hacienda Sunrise"			
Flower Vato "Tripping with the Flower Vato"		The Found New Hardware Wizard & Nite Jewel "Emotion: 1987"		The Color Technic "Souls for Sale"		Ed "Cactus Corners"	Rob "Liminal Space"
"Free Speech Radio News"		"Free Speech Radio News"		"Free Speech Radio News"		Gil Medovoy "Crossing Continents"	
Dr. Andy "Dr. Andy's Poetry & Technology Hour"		Douglas Everett "Radio Parallax"		Richard Estes "Speaking in Tongues"			
Lalana & Miss Dot "Under the Weather, Above the Influence"	Crimewave "Technicolor Glass"	Howard "Mystery Surprise"		Sean "It's All One Song"		Jeffrey "Today's Aberration, Tomorrow's Fashion"	Chocolate Puma "Transatlantique"
Hello, Space Cadet & Tatari "Aural Fixations"							
Mr. Frankly "Air Wave Pollution"	Reta G, Chloe & Danya "Animal Party"	Gwendolyn & Ginger Snap! "Calling All Girls!"		XOXO "Conditional Promises"		David D. Young "Upper Realm Shrieks: Music & Words"	
		Natasha, Boris & Big Sister "USSR Radio Sputnik"					
Major K & Myk Blauw "ATF Radio"	dj riff raff "Pangea Airline Systems"	Fuzzbox Flynn "Future Primitive Studies"		The Pirate & Blasphemer "1000 Points of Fright"		"Joe Frank"	
		Fenris "Live in Studio A"					
WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	

<p>SUNDAY 12:00 AM-2:00 AM Neonate (Fighting For A Future) M. Riots & Punk Roge Chaotically good music mixed with political, social and local punk talk. <i>Punk</i></p>	<p>10:00 PM-12:00 AM Kicksville 29 B.C. Tim Matranga Garage, psychedelia, 50's, 60's, R+B, Soul, Funk, all the best, all the time. <i>garage/60's/soul/psych</i></p>	<p>Captain Mandrake A 2 hour journey through a sea of music. Grab your surfboards bros, and come ride the chill-wave. <i>Eclectic</i></p>	<p>annelytic the return of the delightful <i>Electroswing, swing, electronic;</i></p>	<p>8:00 PM-9:00 PM Esotericism and the Occult in the Western World Simi The roots of New Age, echoes of the cosmos. <i>Adult Contemporary</i></p>
<p>2:00 AM-4:00 AM Radio Bohemia Don Quixote <i>Eclectic</i></p>	<p>MONDAY 12:00 AM-2:00 AM The Suicide Watch Ophelia Necro A creepy radio show with songs about the macabre, murder ballads and songs by suicidal artists also featuring an old time radio show that will give you nightmares. <i>Metal, Rock, Indie, Punk, Experimental</i></p>	<p>4:30 PM-5:00 PM Free Speech Radio News</p>	<p>8:30 AM-9:30 AM This Week In Science Dr. Kirsten Sanford & Justin Jackson Detailing and discussing major issues in the sciences. <i>Science</i></p>	<p>9:00 PM-11:00 PM The Chicken Years Mr. Mick Mucus Fun with sound.</p>
<p>4:00 AM-6:00 AM Jack and Zack Attack DJ Dolphin & DJ Nice Qabalah Mibaqanga <i>Jazz, Folk, Rock, Indie, Blues, Hip-hop</i></p>	<p>2:00 AM-4:00 AM las dos compañeros Johnald McDonald & DJ Nats <i>Eclectic</i></p>	<p>5:00 PM-6:00 PM Local Dirt Dani Lee, Neda Yusefian & Anna Truth Local news about sustainable agriculture, slow food, agricultural technology and environmentalism.</p>	<p>9:30 AM-12:00 PM Shark Hour Jaguar Shark Stupid pop music <i>Electronic, Rock, Indie</i></p>	<p>11:00 PM-12:00 AM Art for Fat Chicks Trotsky & Phil <i>Hardcore, Rock, Punk</i></p>
<p>6:00 AM-8:00 AM Songs of Praise Gospel Program DJ Mr Tee, Bobby H & Dr. Kwame Traditional and Contemporary Praise and Worship Gospel Music. <i>Gospel</i></p>	<p>4:00 AM-6:00 AM Feed The Beast Dj Badu Sugar and spice and everything nice. Not forgetting the secret ingredient Chemical X. <i>Eclectic</i></p>	<p>6:00 PM-7:30 PM Can't Hardly Skate H.G. <i>Eclectic</i></p>	<p>12:00 PM-1:00 PM Democracy Now!.</p>	<p>WEDNESDAY 12:00 AM-2:00 AM Plan B Baby B Hella rad stuff. <i>Eclectic, Folk, Rock, Indie, Punk</i> Alternates with: <i>Cassettes and Incense</i> Dreamcatch Driving through the desert late at night. <i>International, Eclectic, Folk, Indie, Noise, Experimental</i></p>
<p>8:00 AM-10:00 AM "In Focus"/Perspective Bernard Benson In Focus is a religious talk show. Perspective is religious music of all genres. <i>Christian Music & Religious Talk Show</i></p>	<p>8:00 AM-10:00 AM Indigenous Beats Esponaneo A global music show dedicated to sounds from all over the world. <i>International, Eclectic, Folk, Rock, Indie</i></p>	<p>7:30 PM-8:00 PM Evening Shadows Nicholas Nordlinger The sun cut by your presence at its setting, the black ghost that expands before you. KDVS presents original radio horror. <i>Radio theater</i></p>	<p>1:00 PM-2:30 PM Land of a Thousand Dances Jess <i>Eclectic</i> Alternates with: The Hot Mess Lech Groovy, funky, poppy, rocky fun plus mixtapes from loved ones... and maybe you! dulcedelech[at]gmail[dot]com <i>Eclectic</i></p>	<p>2:00 AM-4:00 AM Audio Riot Jennifer Juniper & DJ Chewy Plan to play a bunch of different music. <i>Eclectic</i></p>
<p>10:00 AM-1:00 PM Island Radio Cafe Gary B. Goode New Reggae, Latino/a, Hawaiian and Celtic releases. A surprise here and there. Always some classics. <i>Reggae, Latino/a, Hawaiian, Celtic, Variety, Ska</i> Alternates with: Cross-Cultural Currents Mindy Reggae and African music. <i>International, Reggae</i></p>	<p>8:00 AM-8:30 AM Al Jazeera News Half-Hour</p>	<p>8:00 PM-10:00 PM One-on-One Maggie Cat & Michael Leahy Cat's Meow and Cool as Folk bike riding at night on the streets of the tri-county area. <i>Eclectic, Folk, Indie</i></p>	<p>2:30 PM-4:30 PM Hometown Atrocities Todd Show centering on rock of sorts: Psych, Indie, Punk, Experimental Rock, Electro, Scenester, & outdated Pop culture. <i>Rock, Pop</i> Alternates with: 'Lectronic Mail Chris Killimanjaro Playing lofi, pop, psych, synth, proto from a long line: Ben-Post-Chastity-Blues, Ben-Exodus, Ben-Shining-Mountain. <i>Eclectic</i></p>	<p>4:00 AM-6:00 AM Say It Loud DJnolQ & DJ TeKniQ A look at genres that influence hip-hop but are often underappreciated by hip-hop fans. <i>Reggae, Jazz, Rock, Blues, Hip-hop</i></p>
<p>1:00 PM-3:00 PM Radio Wadada Papa Wheelie A conscious reggae session featuring reggae (old and new) dub and dancehall. <i>Reggae.</i></p>	<p>8:30 AM-9:30 AM Intercourse on Intercourse Lech Intercourse on intercourse is a forum for discussions about sex and sexuality.</p>	<p>10:00 PM-12:00 AM Art For Spastics DJ Rick An historical look at cities that have influenced gluewave and weirdpunk. <i>WEIRD/PUNK/DIY</i></p>	<p>4:30 PM-5:00 PM Free Speech Radio News</p>	<p>6:00 AM-8:00 AM Safer Than Peanuts! Ramona & Stoop Kid</p>
<p>3:00 PM-6:00 PM New Day Jazz Justin Desmangles Interviews with authors of contemporary Afroamerican literature. <i>Classical, Jazz, Blues, Experimental, Poetry & Literature</i></p>	<p>9:30 AM-11:00 AM Llama Radio DJ Laser Lotus & DJ Nick Eclectic music and occasional student performances, poetry readings, and expression. <i>Eclectic, Electronic, Rock n' Roll, Indie, Hip-Hop, Poetry</i></p>	<p>TUESDAY 12:00 AM-2:00 AM Unspeakable Cults Malefactor An ineffable journey into the macabre, featuring death metal, black metal, traditional, progressive and more. <i>Metal</i></p>	<p>5:00 PM-6:00 PM Sounds of Africa George & Fayia News, current events and music from the continent.</p>	<p>8:00 AM-8:30 AM Al Jazeera News Half-Hour</p>
<p>6:00 PM-8:00 PM Hammer Down Sub-Atomic Pound DJ Don Sequitur Vinyl Records - 33's & 45's <i>Eclectic</i></p>	<p>11:00 AM-12:00 PM Junk Food Cafecito <i>International, Classical, Jazz, Industrial, Noise, Experimental</i></p>	<p>2:00 AM-4:00 AM Wam Bam Radio Jam DJ Buzz & DJ Brody The hottest jams in Folk, Bluegrass, Americana and much, much more. <i>Eclectic</i></p>	<p>6:00 PM-7:00 PM KDVS Radio theater Mick Pinn Original locally produced and classic audio plays. <i>Radio theater</i></p>	<p>8:30 AM-9:30 AM Psychnation Phillip Wister MFT & Dr. Art Magana Discussion re: Issues in contemporary psychology, social services, and research.</p>
<p>8:00 PM-10:00 PM The Front Porch Blues Show JD Esquire, BJ & Mario Blues for the down home blues lover.</p>	<p>12:00 PM-1:00 PM Democracy Now!</p>	<p>4:00 AM-6:00 AM From the Staircase The Condor & Jackson Ross A fusion of jammin' and soul from across the world. <i>International, Reggae, Jazz, Folk, Rock, Indie, Blues</i></p>	<p>7:00 PM-8:00 PM Aggie Talk Steven Vote <i>Sports</i></p>	<p>9:30 AM-12:00 PM Swamp Bass Charmin Ultra! It is not I who seek the young fool; The young fool seeks me. <i>Experimental, New Age, Noise</i></p>
	<p>1:00 PM-2:30 PM No Regrets! DJ Renner & DJ Rebecca A sassy mix of music that will leave you saying "no regrets!"</p>	<p>6:00 AM-8:00 AM boomerangue</p>		<p>12:00 PM-1:00 PM Democracy Now!</p>
	<p>2:30 PM-4:30 PM The Amateur Hour</p>			<p>1:00 PM-2:30 PM mahou shoujo</p>

Dr. Kelp A magical girl playing all sorts of cool Japanese tunes! <i>fantastical, phantasmagorical</i>	Birch & maple I don't know, it's just going to happen. <i>Eclectic</i>	Natasha, Boris & Big Sister "Communism doesn't work because people like to own stuff" - Frank Zappa <i>Italo disco</i>	1:00 PM-2:30 PM <i>Triplofonic Sounds of the Hacienda Sunrise</i> Lady Kay Music for the Band-Aid in you! <i>Rock, pop, soul, catchy jingles</i>	old, national and international. <i>Jazz, Rock N' Roll, Blues</i>
2:30 PM-4:30 PM <i>Tripping with the Flower Vato</i> Flower Vato <i>International, Eclectic</i>	4:00 AM-6:00 AM <i>Welcome to the Monkey House</i> DJ J Kill & TBron <i>Eclectic</i>	10:00 PM-11:00 PM <i>Future Primitive Studies</i> Fuzzbox Flynn Music for weird sorts futureprimitivestudies.blogspot.com. <i>Eclectic, Electronic, Rock</i>	2:30 PM-4:30 PM <i>Souls for Sale</i> The Color Technic Soul, Jazz, Hip Hop, Blues and everything in between, the older generation with the new. <i>Soul, Jazz, Hip Hop, Funk, Blues, International</i>	9:00 AM-12:00 PM <i>The Saturday Morning Folk Show</i> Robyne Fawx & Bill Wagman Traditional & Contemporary folk and acoustic music. <i>Folk</i>
4:30 PM-5:00 PM <i>Free Speech Radio News</i>	6:00 AM-8:00 AM <i>Everlasting</i> Chon <i>Eclectic</i>	11:00 PM-12:00 AM <i>Live in Studio A</i> Fenris Live in-studio performances.	4:30 PM-5:00 PM <i>Free Speech Radio News</i>	12:00 PM-2:00 PM <i>The Prog Rock Palace</i> DJ Markuss & The D. Elkan Progressive rock and jazz from the 60s to the present, from all over. <i>progressive rock</i>
5:00 PM-6:00 PM <i>Dr. Andy's Poetry & Technology Hour</i> Dr. Andy Talk about Poetry & Technology with frequent guests	8:00 AM-8:30 AM <i>Al Jazeera News Half-Hour</i>	FRIDAY 2:00 AM-2:00 AM <i>The Creaking Hinge</i> Theo & Quill Don't wake mother. <i>Eclectic</i> Alternates with: <i>He Hates Music, He Likes Noise</i> Robin Redbreast That's not music! That's just a bunch of noise! Kids these days... <i>Rock n' roll, Industrial, Punk, Noise, Experimental, Skunch</i>	5:00 PM-6:00 PM <i>"Speaking in Tongues"</i> Richard Estes Social commentary and interviews with people directly involved in struggles related to anti-imperialism, civil rights, the environment and the workplace..	2:00 PM-4:00 PM <i>Cactus Corners</i> Ed Euphony and Cacophony. Contact cactuscornerskdv[at]gmail[dot]com. Alternates with: <i>Liminal Space</i> Rob Modern composition and related territory. <i>Classical, Experimental, Modern Comp.</i>
6:00 PM-8:00 PM <i>Under the Weather, Above the Influence</i> Lalana & Miss Dot We're not making meth with our sudafed! <i>Eclectic, Folk, Rock, Indie, Punk</i> Alternates with: <i>Technicalor Glass</i> Crimewave Like a rainbow... made out of DEATH-RAYS! <i>Electronic, Folk, Indie, Punk, Noise</i>	9:30 AM-12:00 PM <i>Native American Calling</i> DJ Vitamin	12:00 PM-1:00 PM Democracy Now!	6:00 PM-8:00 PM <i>It's All One Song</i> Sean Jazz, Folk, Rock N'Roll, Latino/a, Soul, No Wave	4:00 PM-7:00 PM <i>Crossing Continents</i> Gil Medovoy World/International <i>International</i> Alternates with: <i>Transatlantique</i> Chocolate Puma In the mood for Africa, among other continents. <i>International, Eclectic, Electronic, Indie, Hip-Hop</i>
8:00 PM-10:00 PM <i>Airwave Pollution</i> Mr. Frankly <i>Eclectic</i> Alternates with: <i>Animal Party</i> Chloe, RetaG & Danya Stretch, flex, flip, spin, jump, roll, leap, land! <i>Dog Party</i>	1:00 PM-2:30 PM SINAFU Zack Accident And so it goes. <i>Nightcore, Rondeaux, Synth</i> 2:30 PM-4:30 PM <i>Emotion: 1987</i> The Found New Hardware Wizard & Nite Jewel Mechanical Sensations and Pop Palpations <i>Eclectic, Electronic</i>	2:00 AM-4:00 AM <i>Hip Don't Lie</i> Clementine & Nate Mac Yeah Yeah Yeah Yeah <i>Eclectic, Jazz, Indie, Blues, Hip-hop</i>	8:00 PM-10:00 PM <i>Conditional Promises</i> XOXO Like slipping into that fancy nightgown you own. <i>Electronic, Hip-hop</i>	7:00 PM-9:00 PM Today's Abberation Tomorrow's Fashion Jeffrey An eclectic survey of brand spankin' new music. <i>Eclectic, Electronic, Rock, Indie</i> Alternates with: <i>Chronodyne, Inc.</i> Goat-Man Cutting edge current music of the 2010's. Electronic, Indie, specialty year-themed retro shows, New Wave. <i>Eclectic, Electronic, Rock, Indie, Hip-hop</i>
10:00 PM-12:00 AM ATF Radio Major K & Myk Blauuw Representing what's fresh in Sacramento Hip Hop and beyond. <i>Hip Hop, R&B, Oldies</i> Alternates with: <i>Pangea Airline Systems</i> dj riff raff Bringing underground music to the world. <i>Eclectic</i>	4:30 PM-5:00 PM Free Speech Radio News	4:00 AM-6:00 AM <i>A Branch Away</i> Desmond An audible walk through various musical forests. <i>Eclectic</i>	10:00 PM-12:00 AM <i>1000 Points of Fright</i> The Pirate Metal, Hardcore, Epic Fails, Square Dancing & Calories. <i>Metal, Hardcore, Punk</i>	9:00 PM-11:00 PM Upper Realm Shrieks: Music & Words David D. Young A continuously evolving show which includes emotionally evocative music from all years it's been recorded. Also live and recorded spoken word. In flux. <i>Eclectic</i>
THURSDAY 12:00 AM-2:00 AM <i>Jet Set Radio</i> DJ Professor K Hip Hop, Trip Hop, and affiliated genres for the turntable-heads <i>Eclectic, Electronic, Hip-hop</i> Alternates with: <i>All Wrongs Reversed</i> Nikhil J & Halite 120-160 BPM Vinyl Mix Show. Juke, House, Techno, Garage <i>Electronic, Bass</i>	5:00 PM-6:00 PM <i>Radio Parallax</i> Douglas Everett Science, history, politics, current events, whatever we damn well please.	6:00 AM-8:00 AM <i>Sounds Like Work</i> Loren Out sounds & cerebral nonsense with rockin' pop moves. <i>Drone, Psych, Rock, Electronic</i>	SATURDAY 12:00 AM-2:00 AM <i>Raise The Dead</i> Blasphemer Black, death, viking, pagan, grind-core and ambient horror. <i>Metal</i>	11:00 PM-12:00 AM Joe Frank M. Riots Joe Frank's audio collages http://www.joe frank.com/
2:00 AM-4:00 AM <i>The Forest</i>	6:00 PM-7:00 PM <i>Mystery Surprise</i> Howard Weekly on-air existential crisis. <i>fragile mosaic</i>	8:00 AM-8:30 AM <i>Al Jazeera News Half-Hour</i>	2:00 AM-4:00 AM <i>Living Dead at Davis</i> KayVee, A Shock & Doctor Captinn Arrogant space lesbians bring you Lex Luthor's world of tomorrow. <i>Eclectic</i>	
	7:00 PM-8:00 PM <i>Aural Fixations</i> Hello, Space Cadet & Tatari Something for your ears to chew on. <i>Eclectic.</i>	8:30 AM-9:00 AM <i>Trailer Talk</i>	4:00 AM-6:00 AM <i>After Hours With DJ Sugar</i> Sugar <i>Indie, Soul, Blues</i>	
	8:00 PM-9:00 PM <i>Calling All Girls!</i> Gwendolyn & Ginger Snap! Surveying underground female artists from across the universe. <i>rock, punk, post, folk, twee,</i>	9:00 AM-9:30 AM <i>Planetary Radio</i> Science	6:00 AM-9:00 AM <i>Buried Alive in the Blues</i> Big Dave What better way to start your weekend? Listen to blues, new and	
	9:00 PM-10:00 PM <i>USSR Radio Sputnik</i>	12:00 PM-1:00 PM <i>Democracy Now!</i>		

Kye Kye's self-released sophomore album "Young Love" ranked in at #14 this summer quarter at UC Davis and made #7 the week of September 5, 2011, on the KDVS charts. Their trip hop influenced synth driven ethereal melodies have been likened to Easley and Imogen Heap, while remaining distinctive in their own right. The band toured with The Ember Days in October, released a remix album (more techno) in November, and joined Future of Forestry's annual Christmas tour in December for a second year. Kye Kye consists of three siblings (Tim, Olga, and Alex Yagolnikov) and the lead singer's husband (Tommy Phelan). In late 2008 the siblings released an album under their former band name "Paper Rings". Tim (guitar, keys, backup vocals, violin) and Olga (vocals, guitar) moved from Estonia to Sacramento in 1990 when they were youngsters, where Alex (keys) was then born. In 2000, the family moved to Washington. Tommy (drums) is from Portland, Oregon.

Did Sacramento influence your music? How?

It definitely did. We only realized the extent of how much it molded us musically after we moved away. Generally speaking, I think music plays into our identities a lot: who we think we are and where we fit in and what not. I think that's what's special about Sacramento when we were growing up there. It was basically, "I listen to this one genre of music and nothing else". There were thick lines between people who listened

to rock or rap or whatever. I would say we leaned towards the hip hop/rap and dance genres. (Tim)

Not so much Sacramento, but more the people we grew up with... we were pretty closely knit in the Russian community so we all sorta listened to one style of music... Techno! ha ha. And I'm sure you can see how the techno influenced or even inspired the electronic side of our music. (Alex)

Sacramento now has one of the largest Russian-speaking populations in North America, with a Russian-language 24-hour cable television station, multiple Russian newspapers, and two Russian radio stations.

"Sacramento is the No. 1 gathering place for non-Jewish, non-Russian Orthodox, fundamentalist Russian and Ukrainian immigrants," (Susan W. Hardwick, geographer at the University of Oregon and expert on the Russian immigrant community, told the LA Times in October 2006.)

Could you elaborate on your experience in this community?

It was pretty intense. You could pretty much live in Sacramento for years and never need to learn English, which is kinda crazy. It was really interesting, because we got to witness the birth of all of it. I think since Sacramento was our first experience in the states, we almost thought that it was normal and that it was like that everywhere...until we visited some neighboring states... and realized "oh, I guess not everyone has full-

CATERERS (CONT'D)

Super Burrito & Taqueria
on neighborhoods of Russian communities and Russian stores on every corner and so on and so on..." (Tim)

Now that you've moved out of state, what do you miss most about Sacramento?

Well, a place is only as good as the people that live there... so i would definitely say that the thing we miss most is just some of the most amazing friends that we've made there. That close knit community that we grew up in really gave us the chance to make long life friendships. And another thing is the summer nights... definitely miss those nice warm summer nights. (Alex, Tim)

What influences your songs musically?

I think clarity of mind is the most influential thing for us. Being able to stop all the information that gets thrown at you and just be still..... I feel this is a way that we tap into a deeper understanding of who God is and who we are. We believe that God is always speaking to us we just need to listen. And it is when we listen, we start to really unveil the writing process. (Tim)

What influences your music lyrically?

Questions and Answers... an honest search for purpose. I think that some of the most beautiful music created comes from a place where a person is seeking the truth. And I think it goes to a whole other level when someone has found it. I think a good way to describe our lyrics is emotions anchored in truth. (Tommy)

(Continued On Page 82)

What styles/artists did y'all grow up listening to?

Well, we all grew up listening to a few of the same major artists (Coldplay, Jars of Clay, Mutemath ect..) but also had our own personal favorites. Tim and I enjoyed more of the electronic sound while Olga liked the more acoustic and raw sound. And when we met Tommy, he was in a pop rock band. So when you put us all together, you get Kye Kye. Some of our tracks are more stripped down and raw and others electronic and poppy. (Alex)

What was it like touring with Future of Forestry twice now and having your latest album produced, engineered, and mixed by its frontman Eric Owyong?

Touring with future of forestry was basically drive, unload, set up, sound check, play our set, play in FoF's set, hang out with fans (our favorite part by the way), tear down, sleep for 3 hours and do it all over again for almost a month straight with no days off. It was probably one of the most intense things we've ever done but also one of the coolest experiences ever. Working with Eric in the studio was amazing as well! I mean first off it was great working with someone who understood the vision lyrically and then got on board with the music in a way that wasn't overbearing but instead was complimenting. (Tim)

Who is your dream artist to tour with? If you could be in one additional band, which would it be? Why?

Most definitely Sigur Ros. They are absolutely mind blowing.

I've listened to them for years now, and they still continue to blow my mind. Tommy and I saw them perform last year, and it was so captivating. I don't think that dream will change till it happens. ;) (Olga)

If you cover only one more song as Kye Kye and maybe one more outside the group, which would it be and why?

"Teardrop" by Massive Attack" or "Sweet Dreams" by Eurythmics. Just two songs I always thought would be a challenge yet so fun if you pulled it off :) (Olga)

If you were given the time to learn to play one more instrument (and only one), what would it be and why?

The accordion. My dad's a pro at it, and I have always wanted to be a pro at it. I still believe this day will come :D (Olga)

What advice would you give to musicians just starting out?

We would advise anyone who is just starting out to use what you have to get started and then spend a little time doing trial and error. That is how we started doing music, just by writing music.



in our basement and making a ton of demos. Out of that comes experience, talent, and encouragement. And it is very inexpensive to start your own recording station at home these days. (Tommy)

What's next for Kye Kye?

We are really hitting the road hard this next year. Also we will be coming out with a Remix EP that Tim did. It should be a huge next step for us, as it was a fun spin to do on some of our Young Love songs. (Tommy)

When will you be performing in the greater Sacramento area again? Where?

The next time we will be in Sacramento will most likely be in May of 2012!

Music festivals mark the seasons of the music-lover's year. Since their modern era began at Newport and Monterey, they've been places for aficionados and fans to gather to enjoy the music they love and mingle with others who share the excitement.

I made a mad dash to the San Diego County beach town of Carlsbad, California in late September for the Carlsbad Music Festival. I'd visited there (way) back in the day, and remembered its charm fondly. They do cute town right.

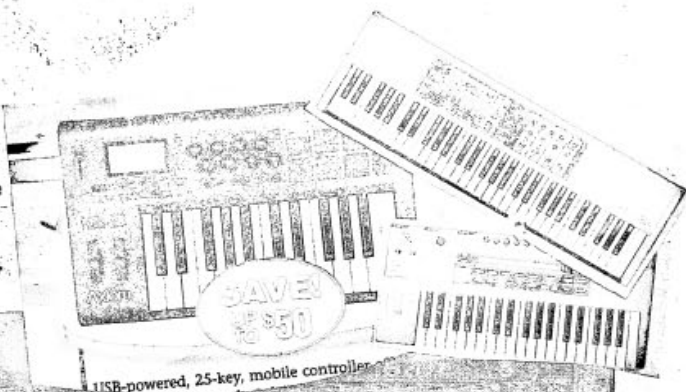
I knew beforehand that it would be an exceptional musical experience. The advance notices featured Penelope, a song cycle by New Amsterdam Recordings principal Sarah Kirkland Snider, to be performed by vocalist Shara Worden, perhaps best known as one of Sufjan Stevens' Illinois-Makers.

There were other names familiar from my study of contemporary classical and post-classical music. Matt McBane, violinist-composer with Build, was festival director. The venerable Calder Quartet would close out the festival. I knew I should be there.

In addition the then-#1 UC Berkeley volleyball team would play USC that Friday night in Los Angeles. After a decade as a broadcast analyst, I'm always up for a quality match.

The overnight drive to LA comprised the usual poor radio reception in the Southern San Joaquin Valley and the search for a good rest stop for a cat nap in the wee hours. Dawn found me climbing the Grapevine and beating the morning rush.

After adventures in the City of Angels, as well as seeing the volleyball Women of Troy, eventual Division I semi-finalists, sweep the Cal Bears, I arrived in Carlsbad in time for the start of Saturday's events. I'd forgone Friday's Village Walk events for volleyball.



Upon arrival I joined other festival attendees at the Village Faire courtyard in downtown Carlsbad for an hour-long live performance of Terry Riley's In C. To the constant pulse of the music, musicians gathered and dispersed, came and went, singly and in small groups, bringing one of the seminal works of Minimalism to life. Even the passenger trains whizzing through en route to and from San Diego seemed to follow along.

The festival's headline performances began soon after at the renovated Carlsbad Village Theater. The intimate space afforded every audience member a good seat.

Surprisingly, this was the festival's first year in the village proper. It had been held at the ** Library on the outskirts of town its first seven years. We have to hope it will stay downtown in future years.

Saturday's main program began with a recital by Vicky Chow, a Vancouver native and pianist for the Bang on a Can All-Stars. It was the only solo performance of the weekend, and she more than held her own. Her precise attack, delicate touch and ferocious concentration were electrifying in a program of works by Evan Ziporyn, Daniel Wohl, ** and other contemporary composers old and new.

Watching her play, it was hard not to think of Canada's other best pianist, Glenn Gould. There seemed to be nothing she couldn't do with her piano. She

Carlsbad Music Festival written by ~
Ed Martin

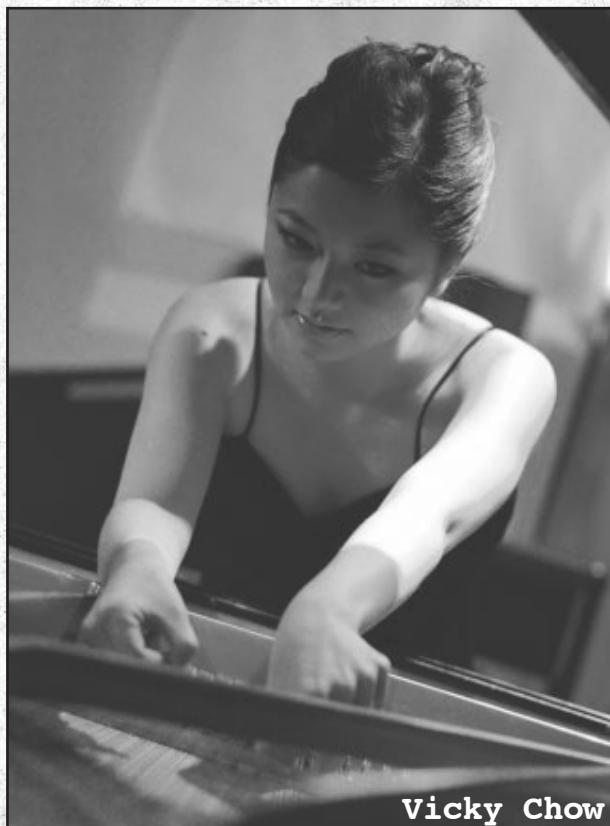
She slipped eight dimes into the harp, making it a gamelan. Speaking with an attendee afterwards, she said that the challenge of performing new music brings forth her best efforts.

When she was done, they wheeled the Steinway out. Who could have followed her?

Saturday's program continued with the song cycle *Penelope*. Based on Homer's *Odyssey*, it's the tale of a woman whose husband returns from the war after 20 years, a shell of his former self. From the first song, *A Stranger With the Face of the Man I Loved*, we know the pain that comes after homecoming too long delayed.

Shara Worden is that rare bird, a pop singer with a trained voice. She navigated the intricacies and emotional range of Sarah Kirkland Snider's composition with confidence, backed by one of the aggregations of musicians we saw over the weekend. The fortuitous grouping of skilled players is an often-unexpected bonus of music festivals.

Shara Worden returned that evening with her own ensemble, *My Brightest Diamond*. With her colorful costumes, mythic



Vicky Chow

costumes and dance, and her crack band, she presented a memorable concert for festival attendees as well as her own fans. Like the lone piano earlier that afternoon, her group featured the only drum kit and electric guitar seen in the theater over the weekend.

Sunday's program began once again at the Village Faire with Lukas Ligeti's African diasporan group *Electric Burkina*. West African guitars and keyboards brought the plaza joyousness and intensity enhanced by electronic rhythm and rumble.

Back at the Carlsbad

Theater, festival director Matt McBane brought on his indie-classical group *Build*. A Carlsbad native, he's joined many other classically trained musicians in the Brooklyn-Manhattan new music scene. Releases from new-music labels like *Innova*, *New Amsterdam*, and others have charted at KDVS, so it's our music.

Build's performance was preceded by a short set by French composer-bassist Florent Ghys, who'd recently moved to New York from France and who sat in with *Build* in place of its usual bassist. He tunes his bass in fifths, not fourths, to produce what he calls

an alto-cello. The effect takes you away from the grunting you expect to something more ethereal in the low registers of the string section.

The main event of the weekend came that evening as the Calder Quarter presented works which included Jacob Cooper's award-winning composition that they'd commissioned for the festival. It was intriguing to watch the composer's laptop screen over his shoulder as he monitored his composition in performance.

After 12 years, the Calder is a leading ensemble in the new music world, touring widely and commissioning works for their performances. They're currently resident string quartet at the Britt Institute in Medford, Oregon.

I can say I found my people at this year's Carlsbad Music Festival. As the latest generation of composers and musicians come into their own, we can be confident that the future of classical music is bright. It may not be archival work presented in museums like much of today's repertory, but it will continue to challenge and reward its audience.

-----Ed Martin



VIGOR!

Everyone wants to feel vigorous, but some of us need some help, particularly in the bedroom.



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DIGITAL ISN'T DIRTY

SKEUOMORPHIC DESIGN IS THE INCORPORATION OF FUNCTIONALLY UNNECESSARY BUT FAMILIAR ASPECTS ON NEW OBJECTS, SO THAT THEY MAY LOOK COMFORTING OR CLASSIC; RIVETS ON BLUE JEANS IS A GOOD EXAMPLE.

SKEUOMORPHISMS ARE NOT CULTURALLY UNNECESSARY, HOWEVER; THEIR COMFORT STEMS FROM THE DELECTABLE DESIGN SCRAPS OF A PRIOR GENERATION THAT WE'D RATHER KEEP AROUND. THEY'RE AN EXPRESSION OF SENTIMENTALISM, AND THEY MAKE US HAPPY.

DIGITAL MUSIC HAS MADE A LOT OF AUDIOPHILES UNHAPPY. IT'S INTANGIBLE AND PERCEPTIBLY LOW IN VALUE THANKS TO FREE REPLICATION. IT'S SOMEHOW LESS REAL.

AN ARMY OF YOUTH OWN BOTH AN IPOD AND VINYL. THIS SEEMS TO BE A TACIT ACKNOWLEDGEMENT THAT DIGITAL IS CONVENIENT, BUT VINYL HAS NOT BEEN REPLACED. VINYL IS NOT MERELY MUSIC, IT'S PHYSICAL, CHIC AND OFTEN BEAUTIFUL.

BUT IT'S NOT TECHNOLOGICALLY SUPERIOR. IT ISN'T A TRUER REPRESENTATION OF SOUND.

I'M ASKING THAT WE NOT LET OUR ANXIETIES OVER THE LACK OF ROMANCE IN DIGITAL CULTURE CLOUD OUR EMPIRICAL UNDERSTANDING OF THE B FORMATS. AN ANALOG BIAS,

A PREFERENCE, IS YOURS TO CHOOSE, BUT THE SCIENCE IS NOT.

I'M GOING TO DEMONSTRATE THAT DIGITAL IS TRUER SOUND THROUGH THE SCIENCE OF SOUND.

SOUNDS ARE WAVES OF DISTURBANCES IN THE AIR, AND THE POINT OF ANY STORAGE MEDIUM IS TO STORE A SOUND WAVE AS ACCURATELY AS POSSIBLE.

WHICH DOES THIS BETTER? ANALOG TECHNOLOGIES OR DIGITAL?

AS THE ARGUMENT IS "DIGITAL IS NOT DIRTY", I'M GOING TO APPROACH THIS BY PROVING DIGITAL TO BE A PRACTICALLY PERFECT COPY OF THE ORIGINAL SOUND IN COMPETITION AGAINST

THE OLDER MEDIUM OF VINYL, WHICH IS, IN ITS BEST MOMENTS, INCREDIBLY SENSITIVE TO MISCALIBRATION AND DAMAGE, AND HOLDS NO SPECIFIC FUNCTIONAL ADVANTAGE TO BOAST.

THE ARGUMENT IS SCIENTIFIC AND I ASK THAT YOU SET ASIDE ANY CULTURAL BIASES. IT MAY BE TRUE THAT VINYL IS ENJOYABLE TO COLLECT, LOVELY TO HANDLE AND GORGEOUS WITH IT'S SQUARE FOOT COVER ART, BUT IT IS NOT A TRUER REPRESENTATION OF SOUND. I AM NOT ARGUING THAT VINYL IS A POINTLESS MEDIUM, ONLY THAT DIGITAL HAS A MUCH CLEANER, MORE ACCURATE SOUND, ACCORDING TO THE FACTS.

UNDERSTAND THAT A WAVE IS THE RELATIONSHIP BETWEEN ITS UPS AND DOWNS (AMPLITUDE) AND FREQUENCY ("SIDE TO SIDE MOTIONS", OR MORE ACCURATELY,

BY CHRISTOPHER THIELSEN

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THE CHANGE IN AMPLITUDE OVER TIME.)
TO RECORD SOUND, WE NEED TO RECORD
THESE TWO PIECES OF INFORMATION.

A SUPERFICIAL UNDERSTANDING OF HOW
DIGITAL ACCOMPLISHES THIS IS USUALLY
THE BASIS FOR A SLIGHTLY LEARNED BUT
ANTI-DIGITAL ARGUMENT. DIGITAL SOUND
IS ACCOMPLISHED THROUGH DISCRETE
SAMPLING, THAT IS, RECORDING ONLY
TINY DOTS OF THE SOUND ON AND OFF,
VERY QUICKLY. IF YOU SAMPLE OFTEN
ENOUGH (SAY 44,000 TIMES PER SECOND),
YOUR DOTS FORM A CONTINUOUS WAVE.

"AHA! RIGHT THERE! DIGITAL IS
INCOMPLETE. THERE'S INFINITE AMOUNTS
OF SOUND BETWEEN THOSE DOTS - THEY
DON'T FORM A PERFECT WAVE ANY MORE SO
THAN PIXELS FORM THE GAZE OF AN EYE!"

THAT'S PATENTLY FALSE AND
SCIENTIFICALLY IGNORANT. FOR ONE,
THERE ISN'T AN INFINITE AMOUNT OF
SOUND BETWEEN THOSE DOTS: SOUND
IS A DISTURBANCE, AN ENERGY, AND
HAVING AN INFINITE AMOUNT OF
ENERGY IN INFINITESIMAL PLACES IS A
MISUNDERSTANDING OF NATURE. IF THAT
WERE THE CASE, YOU COULD POWER NEW
YORK CITY OFF THE PLUCK OF A GUITAR
STRING.

THE NYQUIST-SHANNON SAMPLING THEOREM,
AN IMPRESSIVE PIECE OF MATHEMATICS,
PROVES ONE CAN PERFECTLY RECREATE AN
ORIGINAL WAVE FROM DISCRETE SAMPLES,
GIVEN A NUMBER OF SAMPLES AT LEAST
TWICE AS GREAT AS THE FREQUENCY OF
THE WAVE.

THIS RECREATED WAVE IS NOT ONE
CONTAINING "GAPS" OR "STEPS" BUT A
VERBATIM WAVEFORM.

"CD QUALITY" DIGITAL MUSIC IS
MASTERED TO 44,100 SAMPLES PER
SECOND, ALLOWING TO PERFECTLY
RECREATE A WAVE OF UP TO 22KHZ, WHICH
IS A LITTLE HIGHER THAN THE HUMAN

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gear at music

EAR IS PHYSICALLY CAPABLE OF
PERCEIVING. DIGITAL TECHNIQUES
CAN RECREATE WAVE FREQUENCIES
PERFECTLY.

THAT'S ONE OF THE TWO PIECES
OF INFORMATION NEEDED FOR A
STORAGE MEDIUM. WHAT ABOUT THE
AMPLITUDES?

SPECIFICALLY, WE'RE TALKING
ABOUT THE ACCURACY WITH WHICH WE
RECORD THOSE 44,100 PER SECOND
SAMPLES. NATURAL SOUND DOES
NOT PRODUCE ROUND NUMBERS; THE
SAMPLES ARE HIGHLY FRACTIONAL
NUMBERS LIKE 4.69301. LIKE
THE MINIMUM BOUND ON THE
NUMBER OF SAMPLES NEEDED TO
RECREATE FREQUENCIES BEYOND
THE CAPABILITY OF THE HUMAN EAR
TO DETECT, THERE IS A MINIMUM
NUMBER OF DECIMAL PLACES THAT
MUST BE RECORDED TO CROSS
THE SAME BARRIER OF HUMAN
PERCEPTION.

ENTER THE COMPUTER.

DESPITE BEING AMONG THE
MOST POWERFUL MACHINES
EVER PRODUCED BY MAN AND
BORN FROM THE CALCULATOR
- RUNNING CIRCLES AROUND
A HUMAN PERFORMING
ARITHMETIC - A COMPUTER
IS ACTUALLY RATHER POOR
AT STORING NUMBERS.

OR RATHER, IT'S ONLY
REALLY VERY GOOD AT STORING
NUMBERS YOU WOULD NEED IN
PRACTICALITY, WHICH IS
A VERY LIMITED RANGE IN
CONTRAST TO THE INFINITY OF
NATURAL AMPLITUDES ONE COULD
PRODUCE WITH ANY INSTRUMENT.

CAN A COMPUTER STORE ENOUGH
DECIMAL PLACES? WE NEED TO
UNDERSTAND WHAT A NUMBER IS
ACCORDING TO A COMPUTER.
COMPUTERS STORE NUMBERS
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The bass reflex, th
woofer and 1" HF
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inputs: 15/7/8"W
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BITS (BINARY DIGITS, OR BASE TWO NUMBERS). A COMPUTER'S PROCESSOR HAS A NATIVE NUMBER OF BITS IT PERFORMS ALL MATHEMATICS IN (ROUGHLY). YOU'VE PERHAPS HEARD OF "8-BIT" IN REFERENCE TO PIXELATED IMAGES ON THE INTERNET, OR PURCHASED A LAPTOP ADVERTISING A "64-BIT" PROCESSOR.

THOSE ARE THE BIT COUNTS. THAT'S THE LIMIT ON THE NUMBERS IT CAN STORE (NOT NECESSARILY ON THE DECIMAL PLACES BUT THIS CURSORY EXPLANATION WILL REMAIN ACCURATE).

A BIT SIGNIFIES TWO VALUES. 8-BITS IS 2^8 POSSIBLE NUMBERS, OR 256. 64-BITS IS 2^{64} OR 1.844×10^{19} NUMBERS.

MOST DIGITAL MUSIC, LIKE CDS OR iTunes PURCHASES, RECORD THEIR SAMPLES USING 16 BITS, WHICH PROVIDES A TOTAL OF 65,535 POSSIBLE NUMBERS.

CAN THE HUMAN EAR DETECT THE DIFFERENCE BETWEEN 65,535 POSSIBLE LEVELS OF AMPLITUDE? DEFINITELY NOT. NOTICING THE DIFFERENCES BETWEEN 65,535 DIFFERENT LEVELS OF SOUND WOULD REQUIRE THE PHOTOGRAPHIC EQUIVALENT OF USING A MICROSCOPE TO SEE THE TINY SPLATTERS OF INK THAT ACTUALLY COMPRISE A PRINTED PHOTOGRAPH — A REALLY HIGH-QUALITY PRINTED PHOTOGRAPH. WE CAN STORE THE FREQUENCY PERFECTLY, WE CAN STORE THE AMPLITUDE PERFECTLY.

DIGITAL TECHNIQUES CAN STORE WAVES TO WITHIN THE LIMITS OF HUMAN PERCEPTION — MORE, IN FACT, AS IS OFTEN NEEDED IN AUDIO ENGINEERING. THOSE ARE THE FACTS.

(AS I'VE CERTAINLY USED UP THE PATIENCE OF ALL READERS WITH REGARDS TO THE TECHNICAL SIDE OF DIGITAL AUDIO, I WON'T GO INTO ARGUMENTS SUCH AS 24-BIT TO 16-BIT DITHERING, USED IN MASTERING AUDIO, OR WHETHER THE DYNAMIC RANGES TYPICALLY FOUND IN 16-BITS IS REALLY THE RESULT OF TECHNICAL LIMITATIONS, OR BAD ENGINEERS. IF YOU'RE INTERESTED IN HAVING SUCH DEBATES, FEEL FREE TO E-MAIL ME.)

ENTER THE BIAS.
"BUT I KNOW VINYL SOUNDS BETTER. I'VE HEARD IT WITH MY OWN TWO EARS."

THIS IS PURELY A BIAS, A PREFERENCE. IT'S NOT A MATTER OF RIGHT AND WRONG. WHAT I'VE HOPED TO PROVE IS THAT DIGITAL CAN STORE AUDIO PERFECTLY, AND IS FAR MORE PRACTICAL AND ACCURATE THAN VINYL IN THE VAST MAJORITY OF CASES.

ONE COMMON ANALOG BIAS INVOLVES CALLING ANALOG SOUND "WARMER". THE WARMTH OF VINYL IS NOT UNIQUE TO VINYL — IT CAN BE CAPTURED AND REPRODUCED PERFECTLY ON DIGITAL. IT ALSO DEPENDS ON WHAT WE'RE TALKING ABOUT ("WARMTH" IS NOT A VERY SPECIFIC QUALITY OF SOUND, SCIENTIFICALLY SPEAKING). SOME OF THE WARMTH MAY COME FROM THE EQUIPMENT BEING USED, OR FROM THE PARTICULAR WAY A RECORD WAS MASTERED. REGARDLESS, IT CAN BE REPRODUCED ACCURATELY IN A



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DIGITAL MEDIUM.

THE REAL PROBLEM OF DIGITAL IS TERRIBLE MASTERING ON THE PART OF RECORD COMPANIES WITH REGARDS TO VOLUME.

RECORDING ENGINEERS HAVE TO MAKE A TRADEOFF BETWEEN THE DEFAULT LOUDNESS OF A PARTICULAR TRACK AND IT'S VOLUME INTRICACIES: THE LOUDER A TRACK (BEFORE YOU TURN IT UP FURTHER), THE LESS SUBTLE THE VOLUME CHANGES CAN BE. IT WAS



COMMON PRACTICE IN THE PAST TO PREFER SUBTLE VOLUME CHANGES AT THE EXPENSE OF TRACK VOLUME (AFTER ALL, YOU CAN JUST TURN UP YOUR STEREO IF IT'S TOO QUIET), BUT IN RECENT YEARS, LIKELY DUE TO THE POPULARITY OF THE (TERRIBLE SOUNDING) EARBUD, RECORDING COMPANIES HAVE MASTERED TRACKS TO PREFER LOUD DEFAULT VOLUMES AT THE EXPENSE OF INTRICATE SOUND.

EMBRACE NEW CULTURE
RECALL THE SKEUOMORPH PHILOSOPHY
AND CONSIDER IT THE BEST KIND OF

CABLES



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ms, buzzing, and
akon.

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100' \$1

1/4"
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MYTHS ABOUT VINYL: [HTTP://
WIKI.HYDROGENAUDIO.ORG/
INDEX.PHP?TITLE=MYTHS_
\(VINYL\)](http://wiki.hydrogenaudio.org/index.php?title=Myths_(Vinyl))

CHURCHES-CALVARY CHAPEL

Calvary Chapel PO Box 2190 Davis 747-0600
 Calvary Chapel Of Woodland Fri, 1/20
 1580 Case Pl WdInd

CHURCHES-CATHOLIC

Newman Center 514 C St Davis Fri, 1/20
 St James Parish 1275 B St Davis

CHURCHES-CATHOLIC-ROMAN

Holy Rosary Church
 503 California St WdInd 662-2805
 Newman Center 514 C St Davis Sun, 1/22
 St James Parish 1275 B St Davis

CHURCHES-CHARISMATIC

Liberty Christian Academy Sat, 1/28
 108 W Woodland Ave WdInd
 Word Of Life Christian Center Sat, 1/28
 219 E St Davis

CHURCHES-CHRISTIAN

Christian Ch Disciples of Chrst 662-9356
 509 College St WdInd
 Discovery Christian Church Mon, 1/30
 315 W 14th St Davis
 Grace And New Hope Ministries 668-0433
 546 Kentucky Ave WdInd
 Sanctuary The 825 East St WdInd 661-0629
 Woodland Christian School Tue, 1/31
 450 Cottonwood St WdInd

CHURCHES-CHRISTIAN & MISSIONARY ALLIANCE

Sanctuary The 825 East St Ste 110 WdInd Sat, 2/4

CHURCHES-CHRISTIAN SCIENCE

Christian Science Reading Room Sun, 2/5
 231 G St Davis

CHURCHES-CHURCH OF CHRIST

Christian Science Reading Room Sat, 2/11
 231 G St Davis
 Church Of Christ-Davis 753-5350
 39960 Barry Rd Davis
 Church of Christ Kentucky Ave 661-7488
 470 Kentucky Ave WdInd
 1st Church Of Christ Scientist Davis 753-8260
 510 6th St Davis
 Outreach Church Of Christ 662-2952
 151 W Main St WdInd
 Woodland Christian School Sat, 2/13
 450 Cottonwood St WdInd

CHURCHES-CHURCH OF GOD

Crossroads Full Gospel Ch God Sat, 2/22
 386 W Beamer St WdInd

CHURCHES-CHURCH OF JESUS CHRIST OF LATTER DAY SAINTS

Filistine, El Papachango, Basil,
 !HolyHoley!

Cat Party, La Corde,
 The Babs Johnson Gang

CHURCHES-CHURCH OF THE NAZARENE

The Trees, Issac Bear, Egg

CHURCHES-COMMUNITY

Pregnant, Books on Tape,
 Darlingchemicalia
 Sand, Death Songs,
 And And And

CHURCHES-COVENANT

Walls, Dead Boomers,
 Buk Buk Big Ups

CHURCHES-EPISCOPAL

Woolen Men, Woolen Kits,
 G. Green

Sea of Bees & Agent Ribbons

CHURCHES-EVANGELICAL

HellaCapella

Dream House, Delema, TBA

CHURCHES-FOURSQUARE GOSPEL

Gravys Drop, Dukes County
 Love Affair, Croissants

CHURCHES-FRIENDS

See Churches-Quaker-Friends

CHURCHES-JEHOVAH'S WITNESSES

Clouds & Mountains, Haunted
 Windchimes, Willy Tea Taylor

CHURCHES-LUTHERAN

Sewn Leather, Dracula Lewis,
 Rene Hell

for more info go to undietacos.org

Lutheran Church Of The Incarnation
 ELCA 1701 Russell Blvd Davis 756-5500
 Our Faith Lutheran Ch MO Synod 758-4546
 1801 Oak Ave Davis
 Haven Underground- Nevada City

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Villanova House- Davis 758-4546
 Saint-Paul's Lutheran Preschool &
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Davis Bike- Collective 662-7166
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CHURCHES-NON-DENOMINATIONAL

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Bows & Arrows- Sac 406-8579
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 ARC Pavillion- Davis 901-2248

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CHURCHES-PRESBYTERIAN-REFORMED

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CHURCHES-PRESBYTERIAN-USA

Davis Community Church Nursery
 School 412 C St Davis 758-2940
 Villanova House- Davis

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*In These Pages
 You Will Find
 Shows Of Every Kind*

TOP 90.3

Fall 2011

1. Mikal Cronin - "Mikal Cronin" (Trouble in Mind)
2. Com Truise - "Galactic Melt" (Ghostly)
3. Bare Wires - "Cheap Perfume" (Southpaw)
4. Michael Yonkers With The Blind Shake - "Period" (SS)
5. Casiokids - "Aabenbaringen over askammen" (Polyvinyl)
6. Eddy Current Suppression Ring - "So Many Things" (Goner)
7. Super Wild Horses - "Reading Rainbow" (HoZac)
8. Bleeding Knees Club - "Virginity" (IAMSOUND)
9. Liquor Store - "Yeah Buddy" (Almost Ready)
10. Wet Illustrated - "1X1X1" (True Panther Sounds)
11. Disco Zombies - "Drums Over London" (Acute)
12. Household - "Items" (Dull Knife)
13. Video - "Leather Leather" (Play Pinball)
14. Branko - "Branko" (Kill Shaman)
15. Per Purpose - "Implicating More Than One" (Bedroom Suck)
16. I-taweh - "Overload" (Tap Nat Muzik)
17. Balacjavs - "Snake People" (Dull Knife)
18. Above Ground - "Gone Awa" (Siltbreeze)
19. Cruddy - "Negative World" (12XU)
20. The Pheromoans - "Bar-Rock EP" (Monofonus)
21. Big Troubles - "Romantic Comedy" (Slumberland)
22. The Drums - "Portamento" (Frenchkiss)
23. Black Bug - "Shard of Glass" (HoZac)
24. Raiatea Helm - "Sea of Love" (Raiatea Helm Records)
25. Pepper Rabbit - "Red Velvet Snow Ball" (Kanine)
26. Army Navy - "The Last Place" (The Fever Zone)
27. French Quarter - "Desert Wasn't Welcome" (Offtempo)
28. Real Estate - "Days" (Domino)
29. Pink Films - "Self-Titled" (Sans Escape Records)
30. Thee Oh Sees - "Carrion Crawler/The Dream EP" (In The Red Records)
31. Midnite - "King's Bell" (Andrew Bassie)
32. Sex Cult - "Errand Boy" (Goner Records)
33. Veronica Falls - "Veronica Falls" (Slumberland)
34. Wax Idols - "No Future" (HoZac)
35. Pica Beats - "Better In Color" (Self Released)
36. Dum Dum Girls - "Only In Dreams" (Sub Pop)
37. St. Vincent - "Strange Mercy" (4AD)
38. Buffalo Bangers - "Blockader" (Private Leisure Industries)
39. Sex Church - "Growing Over" (Load)
40. Gitter Wizard - "Solar Hits" (Archers Guild)
41. Question Mark - "Be Nice To The People" (Normal)
42. Class Actress - "Reapproacher" (Carpark)
43. Really Loud Hamburgers - "Doods Who Like Foods Vol.1" (Florida's Dying)
44. Spectrals - "Bad Penny" (Slumberland)
45. Zulus - "Surgery b/w Demons" (Lemon Session)
46. Mrs. Magician - "Perscription Vision/ I Know What Girls Like" (Grizzly Records)
47. Liquor Store/Natural Child - "Split Tour 7"" (Almost Ready)

48. Sea Lions - "Everything You Wanted To Know About Sea Lions But Were Afraid To Ask" (Slumberland)
49. The Ketamines - "Line by Line" (HoZac)
50. Acid Baby Jesus - "Acid Baby Jesus LP" (Slovenly)
51. Europa - "La Ultima Emocion!" (Dark Entries)
52. Cheater Slicks - "Guttural: Live 2010" (Columbus Discount)
53. OBN IIIs - "The One And Only" (Tic Tac Totally)
54. Icebird - "The Abandoned Lullaby" (RJ's Electrical Connections)
55. Duchess Says - "In a Fung Day T!" (Alien8)
56. La Corde/Cat Party - "Split" (Resurrection Records)
57. The Master Musicians Of Jajouka - "The Primal Energy That Is The Music And Ritual Of Jajouka, Morocco" (SS Records/Sol Re Sol)
58. Orchestra of Spheres - "nonagonic Now" (Fire)
59. Mr. Gnome - "Madness In Miniature" (El Marko Records)
60. Girls - "Father, Son, Holy Ghost" (True Panther Sounds)
61. Male Bonding - "Endless Now" (Sub Pop)
62. Scraps - "Classic Shits" (Bedroom Suck)
63. Skoaf Kodiak - "Kryptonym Bodfiak" (Load)
64. Rayon Beach - "Aeroplane with Tits b/w The Libertine and the Happy Slave" (HoZac)
65. Orfanado - "Iter" (Sound of Cobra)
66. Peter Wolf Crier - "Garden Of Arms" (Jagjaguwar)
67. Formica Man - "Formica Man" (Self Released)
68. AM & Shawn Lee - "Celestial Electric" (ESL Music)
69. Evidence - "Cats & Dogs" (Rhymesayers)
70. Lonely Dear - "Half Music" (Polyvinyl)
71. Caged Animals - "Eat Their Own" (Lucky Number)
72. Beats Antique - "Elektrafone" (Self Released)
73. Dead Farmers - "Out The Door" (R.I.P. Society)
74. Broncho - "Can't Get Past The Lips" (Self Released)
75. Derajah - "Paris Is Burning" (Chapter Two)
76. Iona - "Silver" (Barnaby Productions)
77. Alvarius B - "Baroque Primitiva" (Abduction)
78. Scorpion Violente - "Uberschleiss" (Avant!)
79. Vita Noctis - "Against The Rule" (Dark Entries)
80. Death Songs - "Death Songs EP" (Post-Consumer)
81. Bad Indians - "The Path Home" (Ginkgo)
82. Killgasm - "Bloodbath of Satanic Vengeance" (UW Records)
83. So Cow - "GMT EP" (Ride the Snake)
84. Condemned - "Realms of the Ungodly" (Unique Leader)
85. The Do - "Both Ways Open Jaws" (Siamese Squids)
86. Twin Sister - "In Heaven" (Domino)
87. Dj Shadow - "The Less You Know, The Better" (Universal)
88. Watery Love - "Die With Dignity b/w Leave Me Alone" (Siltbreeze)
89. Le Sang Song - "Art Vs. Life/ Paper Rose" (HoZac)
90. Steinbruchel - "Narrow" (Room 40)
- 90.3 Johnny ILL Band - "Ask All the Doctors" (Urinal Cake)



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